



AUTHENTIC TRANSCRIPTIONS
4 NOTES AND TABLATURE

Transcribed by
COLGAN BRYAN

uring:

Let Me Be Lonely Tonight

g Ago And Far Away

olina In My Mind

et Baby James

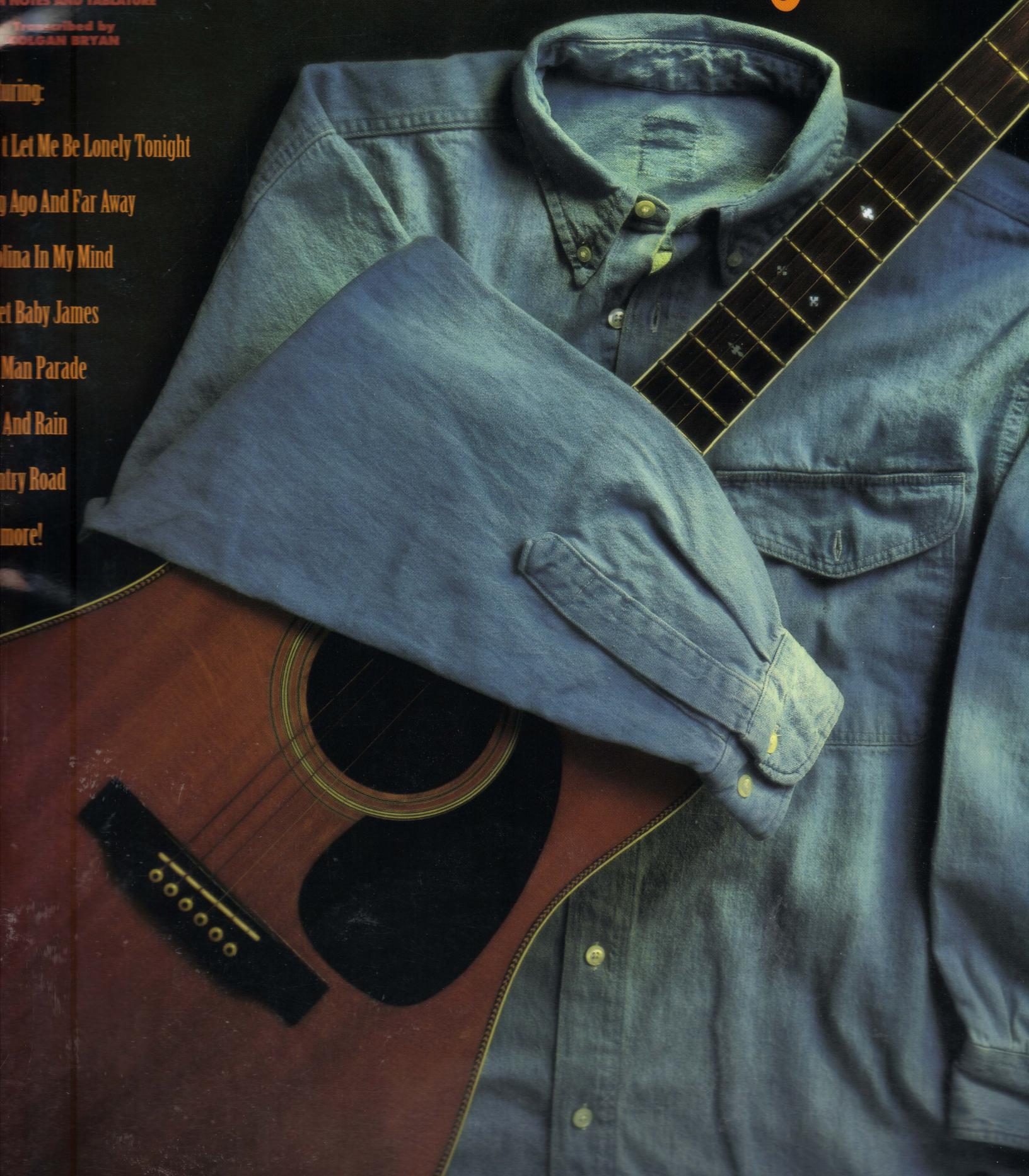
Man Parade

And Rain

try Road

more!

The Best Of James Taylor

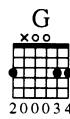


Carolina In My Mind

Words and Music by James Taylor



000231



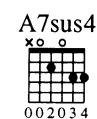
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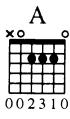
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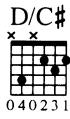
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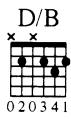
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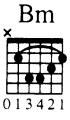
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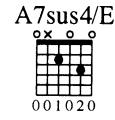
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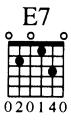
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001020



020140



012030



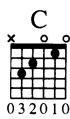
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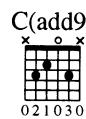
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012030



032010



021030



010023



000120

Capo II

Introduction $\text{♩} = 74$

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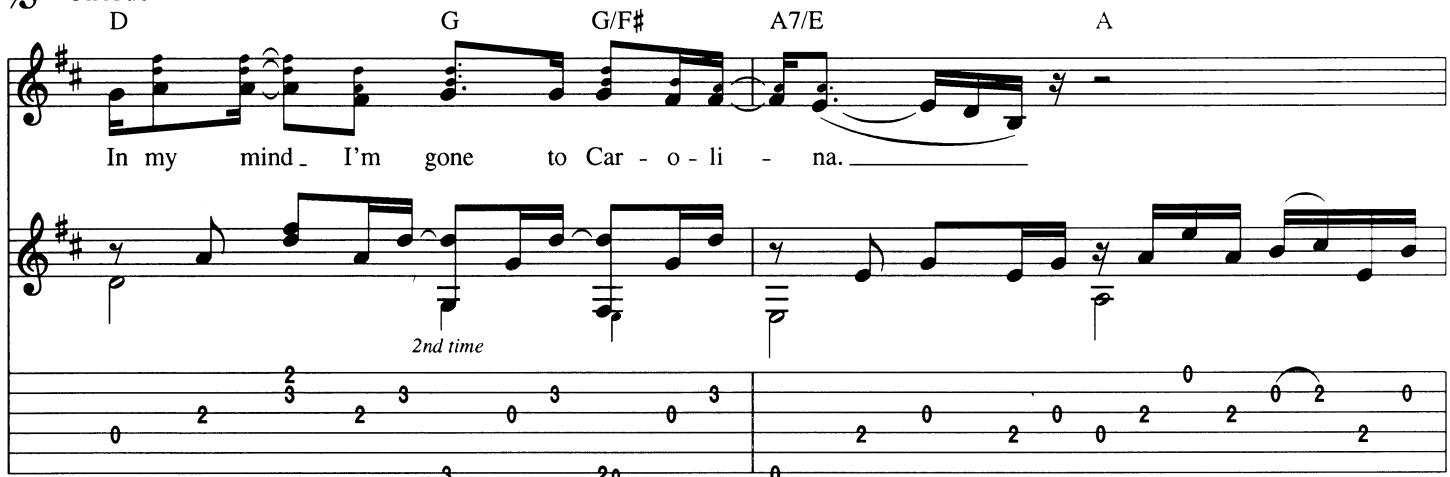
Harmony: on D.S.

 Chorus

D G G/F# A7/E A

In my mind I'm gone to Car - o - li - na.

2nd time



0 2 2 0 0 0 3 20 | 0 2 0 2 0 2 2 2 2

G A Em7 A

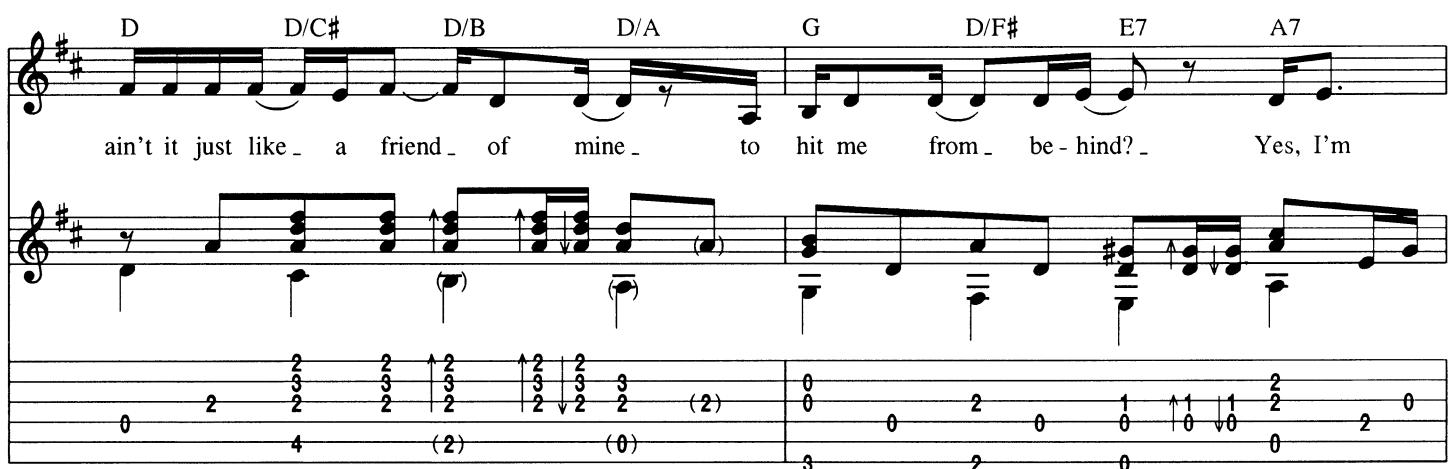
Can't you see the sun - shine? Can't you just feel the moon - shine? And,



3 3 3 0 0 0 2 2 2 0 | 3 3 3 2 0 2 2 0 2 2

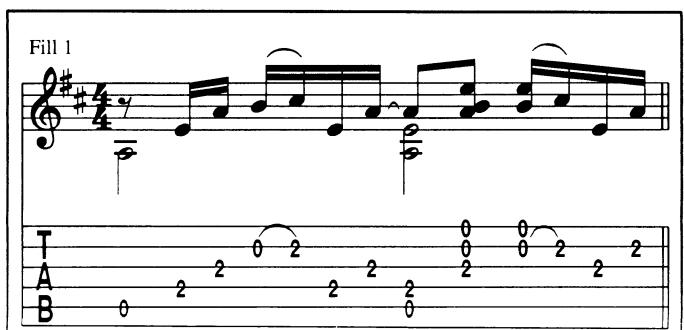
D D/C# D/B D/A G D/F# E7 A7

ain't it just like a friend of mine to hit me from be - hind? Yes, I'm



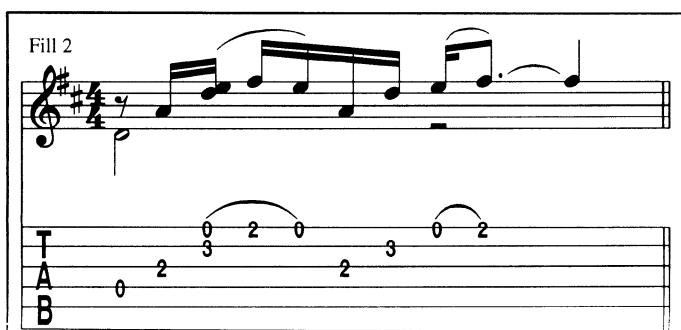
0 2 2 2 2 2 2 2 (2) | 0 0 2 0 1 1 1 2 0

Fill 1



T A B 0 2 2 2 2 2 2 | 0 0 2 2 2 2 2 2

Fill 2



T A B 0 2 2 2 3 3 0 2 | 0 2 2 3 3 0 2

w/ Fill 2: on D.S.

D Bm Em A D

gone to Car - o - li - na in my mind.

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

D C G A A⁷7

Kar - in, she's a sil - ver sun. You best walk her way - and watch it shine - and
Dark and si - lent, late - last night, I think I might have heard the high - way call - and

Bm G A

watch her - watch the morn - ing come. -

geese in flight - and dogs that bite.

A
The

G D/F[#] Bm E7 A7sus4/E A7

sil - ver tear - ap - pear - ing now, - I'm cry - in', - ain't I?
signs that might - be o - mens - say I'm go - in', - I'm go - in', I'm

To Coda

D Bm E7 A7 D

Gone to Car - o - li - na in my mind. —
gone to Car - o - li - na in my mind.

There

Strum with first finger

D C G A7 A \sharp 7

ain't no doubt in no one's mind that love's the fin - est thing a - round. —

Bm G A

Whis-per some-thing soft - and kind. —

And

G D/F# Bm7 E A7sus4/E A

hey. babe, the sky's on fire. I'm dy - ing, ain't I?

w Rhy. Fig. I D.S. al Coda

D Bm Em7 A7 D

Gone to Car - o - li - na in my mind. —

⊕ Coda Interlude

D G A

With a ho - ly host of oth - ers stand-in' a - roun'

me, still I'm on the dark side of the moon..

And it seems — like it goes on like this for - ev -

↑ 0 ↓ 0 ↑ 0 ↓ 0 ↑ 2 ↓ 2 ↑ 2 ↓ 2 ↑ 0 ↓ 0 ↑ 0 ↓ 0 ↑ 0 ↓ 0 ↑ 0 ↓ 0

3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

D C(add9) G/B

er. You must for - give me, _____

3 0 2 3 0 3 3 3 0 3 0

Sheet music for 'Carolina in My Mind' featuring lyrics and guitar tablature. The music is in 4/4 time, key of A major (one sharp). The lyrics are: if I'm up and gone to Carolina in my. The guitar tablature shows the left hand fretting the strings and the right hand picking them.

na. Can't you see the sun - shine?

The musical score consists of three staves. The top staff is for the voice, starting in A major (two sharps) and transitioning to G major (one sharp). The middle staff is for the guitar, showing a six-string tablature. The bottom staff is also for the guitar, showing a six-string tablature. The vocal part includes lyrics: 'na.' followed by 'Can't you see the sun - shine?'. The guitar parts feature various chords and strumming patterns, with the bottom staff showing a specific finger-picking pattern indicated by numbers above the strings.

G D/F# E7 A7 D D/F# G D/F#

hit me from be - hind. Yes, I'm gone to Car - o - li - na

Bass tab (bottom):

 3 0 | 3 2 | 0 ↑1 ↓1 0 0 | 2 0 | 0 ↑2 ↓2 2 2 | 0 ↑3 0 | 2 3 2 | 3 2 2 | 3 2 3

Em7 A7sus4 D D/C# Bm A

in _____ my mind. _____

Rhy. Fig. 2

w/ Rhy. Fig. 2 to end

G G/F# Em7 A7 D D/C# Bm A

Gone to Car - o - li - na in my mind
And I'm goin'.

3 2 0 0

↑3 ↓3 ↑3 ↓3 ↑0 ↓0 ↑1 ↓1 ↑2 ↓2 ↑2 ↓2

3 2 0 0

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

— to Car - o - li - na in my mind. — Goin' to Car - o - li - na in my

D D/C# Bm A G G/F# Em7 A7 D D/C# Bm A

mind. Gone, I'm gone, I'm gone.

G G/F# Em7 A7 D D/C# Bm A

Say nice things a - bout me 'cause I'm gone south now. Got to

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

car - ry on with- out me. I'm gone.

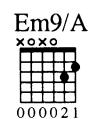
Fade

Don't Let Me Be Lonely Tonight

Words and Music by James Taylor



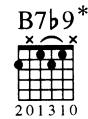
Em9
000021



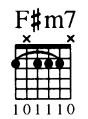
Em9/A
000021



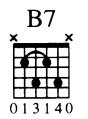
A/D
000120



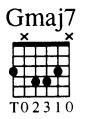
B7b9*
201310



F#m7
101110

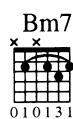


B7
013140

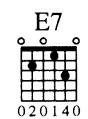


Gmaj7
T02310

* Bass guitar plays root of chord



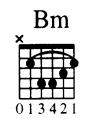
Bm7
010131



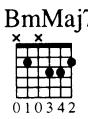
E7
020140



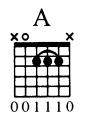
Dmaj7
000111



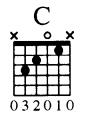
Bm
013421



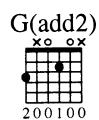
BmMaj7
010342



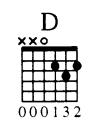
A
001110



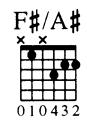
C
032010



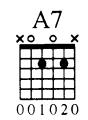
G(add2)
200100



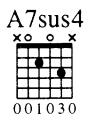
D
000132



F#/A#
010432



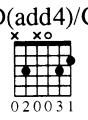
A7
001020



A7sus4
001030



E9
000132



D(add4)/C
020031

Verse

Em9 **Em9/A** **A/D** **B7b9**

B7b9

Do me wrong. - **Do me right. -**

Acoustic Gtr.

let ring where possible

Electric Gtr.

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Em9 A7sus4 F#m7 B7 Gmaj7 F#m7

Tell me lies, ____ but hold ____ me tight. Save your good-byes for the morn.

Bm7 E7 Em9 A7sus4 A/D B7b9/F#

- in' light, ____ but don't let me be lone - ly to - night. ____

Verse

Em9

Em9/A

A/D

B7**9**

Em9

A7sus4

Say good-bye and say — hel - lo. — Sure 'nuf good_to see you, but it's

0	0	3	0	2	3	0	0	2	1	2	1	2	1	2	0	3	0	0
0	0	0	0	2	2	2	0	1	2	1	1	2	1	0	0	0	0	0

14	15	14	14	14
----	----	----	----	----

F#m11 B7 Gmaj7 F#m7 Bm7 E7

time to go. — Don't say yes, but - please don't say — no. — I don't

0	0	4	2	4	2	4	4	4	2	2	2	2	2	3	1	3	0	0
2	2	2	2	4	2	4	3	4	2	2	2	2	2	2	1	0	0	0

7	9/11	9	7	14	17	14	14	10	12	9	7	9	7	9
7/8	9/11	9	8/7	14	17	14	14	10	12	9	7	9	7	9

Em9 3 Em9/A A/D Dmaj7 Bridge Bm BmMaj7

want to be lone-ly to-night. Go a-way, then damn-ya. Go

Bm7 E7 Em9 A C G(add2) D

on and do as you please, yeah. You ain't gon-na see me get-ting down on my knees.

Bm F#/A# D/A E7 Em9 A7 C

I'm un-de - cid-ed and your heart's been di - vid-ed. You've been turn-in' my world up - side down..

G(add2) Verse Em9 Em9/A

Do me wrong. -

A/D B7**b9** Em9 A7sus4 F#m7 B7

Do me right, right now, ba - by. Go on and tell me. lies but hold me tight. —

0 2 1 | 0 1 2 1 2 | 0 0 0 0 0 | 5 2 4 | 4 2 4 2 | 2

5 5 5 | 6 7 7 5 | 4 7 8 7 | 11 9 10 | 12 10 11 |

Gmaj7 F#m7 Bm7 E7 Em7 A7sus4

Save your good-byes for the morn - in' light, morn - in' light, — but don't let me be lone - ly to-night.

0 3 0 | 2 2 0 2 | 2 3 2 1 3 0 | 0 0 3 0 2 2 |

4 2 2 | 2 0 | 0 0 | 0 0 |

10 10 12 12 10 10 | 10 7 9 | 7 9 7 9 | 5 0 3 3 4 |

C(add2) Gmaj7 D6/F# Bm7 E9

I don't want to be lone - ly to - night, _ no, _ no. _ I don't

3 0 2 0 0 | 0 0 2 0 0 | 2 3 0 1 1 3 1 3

3 0 0 0 0 | 5 4 2 0 2 0 | 2 0

10 8 10 8 9 | 10 8 10 10 | 12 10 | 14 | 7 9 7 9 10

Em9 A7 A/D

want to _ be lone-ly to - night. _

0 3 0 3 0 | 2 2 0 | 0 2 4 2 4/2 4 2 0 2

0 0 0 0 | 0 | 0 7 9 7 9 7 9 7 9

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

Outro (Sax Solo)

Guitar tablature for the first six measures of a solo, showing a 12-bar blues progression: Em9, Em9/A, A/D, B7b9, Em9, and Em9/A. The tab includes fingerings and a pick pattern.

Em9 Em9/A A/D D(add4)/C

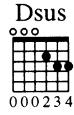
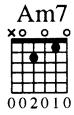
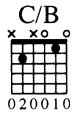
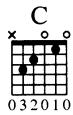
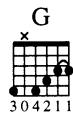
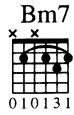
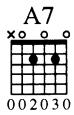
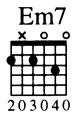
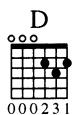
I don't want to be lone - ly to - night.

2 3 0 0 0 0

0

Country Road

Words and Music by James Taylor



(6) to D

A Intro

S Verse

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C/D D Em7 A7 Em7 A7

one and _ the same.
have your own choice. Ma-ma don't un - der-stand. it. But I can see a heav-en-ly band full of an - gels com-in' to set _ me free. I'd I

Em7 A7 Bm7 C/D

have to be some kind of nat'ral born fool to want to pass that way a - gain, but you know I could feel.
don't know noth-ing _ 'bout the why or when but I can tell you that it's bound to be _ be-cause I could feel.

D C/D G D

— it, — it child, yeah! } on a coun-try road. —

1. C/D D 2. C/D D

Interlude

Dm7

G

D

C

C/B

Am7

I guess my feet know where they want me to go, walking on a coun-try road.

D

C/D

G/D

D.S. al Coda

D

C/D

D

Coda

C/D

D

Outro

Walk on down, walk on down, walk on down,

Sheet music for guitar and vocal. The vocal line consists of 'la' sounds. The guitar part includes strumming and specific fingerings indicated by numbers above the strings. The tablature below shows the fingerings for each note.

Sheet music for 'Country Road' in G major (two sharps). The vocal part (top) includes lyrics: 'la la la, _____', 'coun-try road.', 'Woah! _____', and 'Yeah!_'. The guitar part (bottom) shows a strumming pattern with a pick and a bass line. Fingerings are indicated on the guitar strings: 0, 3, 0, 0, 2, 3, 2, 2, 0, 0, 0, 0.

Walking on a coun-try road. _____

C G D

C G D

Coun-tr-y road.

C G D

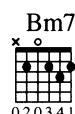
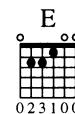
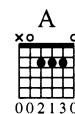
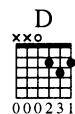
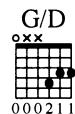
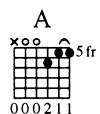
Whew! Coun-tr-y road.

C G D/A

Fade

Fire And Rain

Words and Music by James Taylor



Capo III

A Intro

$\text{♩} = 77$

Acous. Gtr.

A G/E D A E

4/6 5 3 3 4 0 | 2 0 2 0 2 2 | 2 0 2 2 1 2 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

A Verse

Gmaj7

A

G/E

1. Just yes - ter-day morn-in', they let me know
 2. look down up-on me, Je-sus, you got to help
 3. walk-ing my mind to an eas-y time. my

2nd & 3rd times

9 2 9 0 9 0 | 6 5 0 3 0 4 |

(0) 0 0 3 2 0 0 3 0 4 | 0 6 5 0 3 0 4 |

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D A E

— you were gone.
me make a stand.
back turned towards the sun.

Suzanne, the plans they made — put an
You've just got to see me through an -
Lord knows when the cold wind blows, it - ll

2nd time

Gmaj7 A G/E

end to you.
oth - er day.
turn your head a - round.

I walked out this morn - ing and I
My bo - dy's ach - ing and my
Well there's hours of time — on the tel-e-phone line to

D A E E

wrote down this song. —
time is at hand. —
talk a-bout things to come, —

I just can't re-mem - ber who to send -
I won't make it an - y sweet dreams and
fly-ing ma - chines in

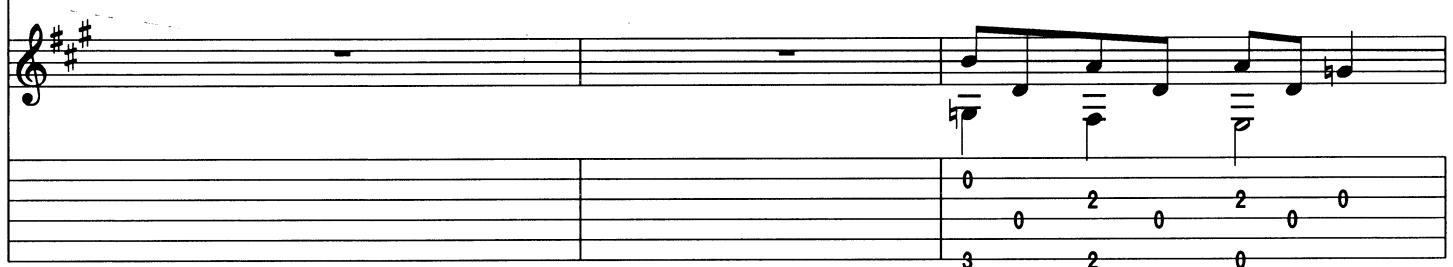
1.

To Coda 

D D/C# Bm7 D/E A

G D/F# Em7(sus4) Em7

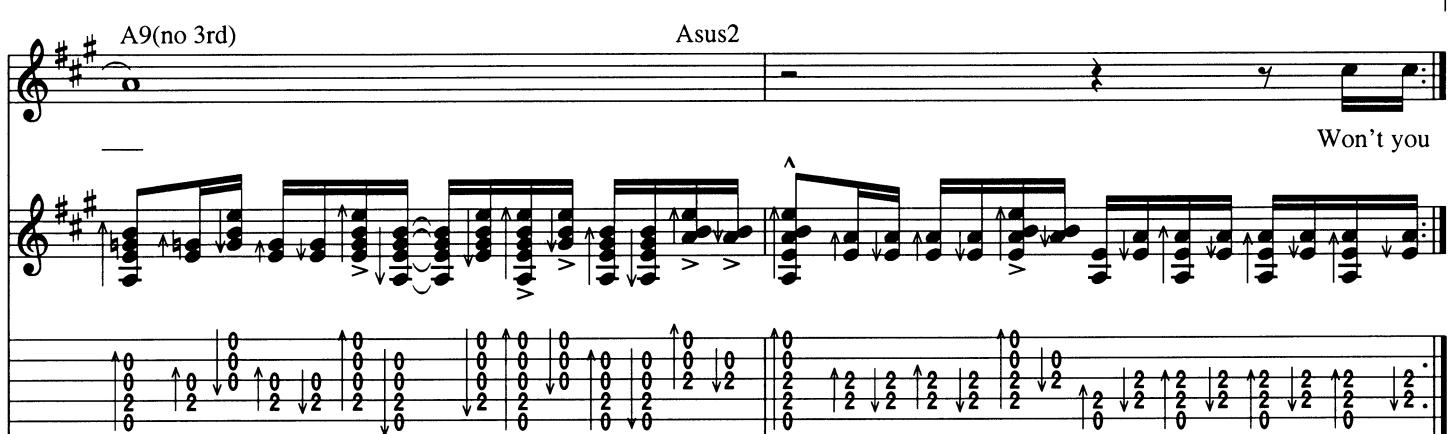
lone - ly times when I could not find a friend, - but I al - ways thought that I'd see you a - gain..



0 2 0 2 0 0
0 2 0 0 0 0

A9(no 3rd) Asus2

Won't you

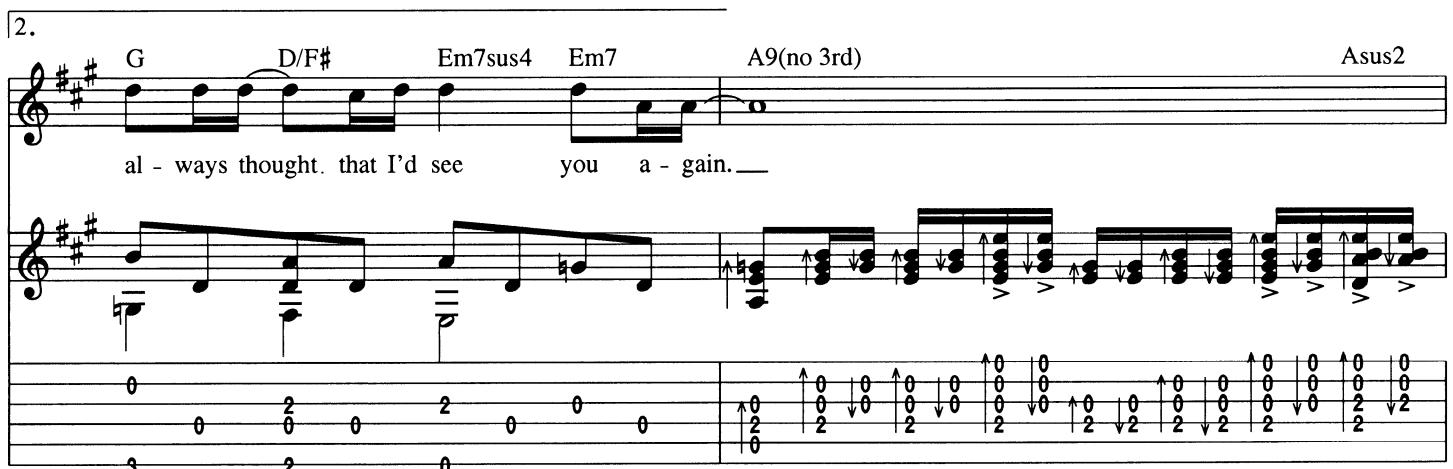


0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2.

G D/F# Em7sus4 Em7 A9(no 3rd) Asus2

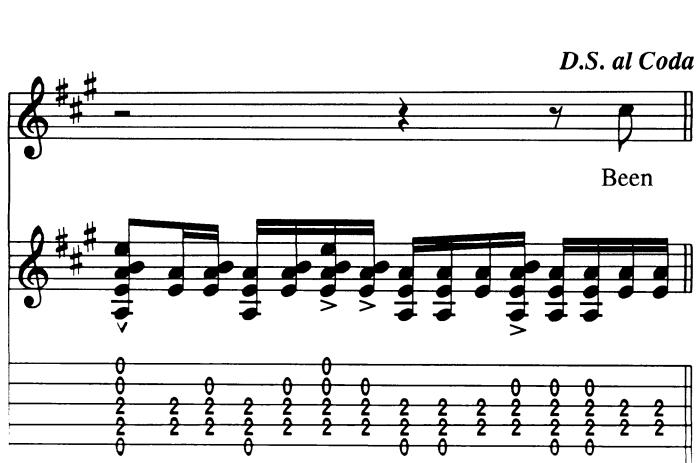
al - ways thought. that I'd see you a - gain..



0 2 0 0 0 0
0 2 0 0 0 0

D.S. al Coda

Been



2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

 *Coda*

G D/F# Em7sus4 Em7

al -ways thought. that I'd see you ba - by,



0 2 0 0 0 0
0 2 0 0 0 0

Long Ago And Far Away

Words and Music by James Taylor

Chord diagrams for 'Long Ago And Far Away' in Capo II, Acoustic Gtr. The diagrams are arranged in two rows of seven chords each. The first row includes Bm, F#/B, Bm7, D/E, A, Dmaj7, and C#m. The second row includes G#/C#, C#m7, F#m, Bm7/E, E, Dmaj7/E, and E/A. Each diagram shows a 6-string guitar neck with the corresponding fingerings below it.

Capo II, Acoustic Gtr.

Verse

$\text{♩} = 50$

Sheet music for the 'Long Ago And Far Away' verse. The music is in 4/4 time with a key signature of two sharps. The lyrics are:

1. Long a - go — a young man sits — and plays — his wait - ing game, — but
 2. love is just — a word. I've heard — when things are be - ing said. —

Rhy. Fig. 1

let ring

Guitar tablature for the rhythm figure (Rhy. Fig. 1) and the verse melody.

Sheet music for the 'Long Ago And Far Away' bridge. The music is in 4/4 time with a key signature of two sharps. The lyrics are:

things are not — the same — it seems — as in such ten - der dreams. —
 Stor - ies my — poor head — has told — me can-not stand — the cold. —

End Rhy. Fig. 1

Guitar tablature for the bridge melody and the ending of the rhythm figure.

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w/ Rhy. Fig. 1

Bm F#m/B Bm7 D/E A Dmaj7

Slow - ly pass - ing sail - ing ships - and Sun - day af - ter - noon, -
In be - tween - what might . have been - and what - has come - to pass, - like a

C#m G# C# C#m7 F#m Bm7 Bm/E

peo - ple __ on the moon __ I see __ are things not meant _ to be. __
mis - be - got - ten, guess a - las __ and bits of brok - ken glass. __

Chorus

E/A Dmaj7/E E/A Dmaj7/E

Where do those gold - en rain - bows end? - Why is this song . so sad? -

let ring

0	0	0	2	2	1	1	0	5	0	5	0	5	0	5	0	5	0	5	0	5	0	5
0	1	1	2	2	1	1	0	5	0	5	0	5	0	5	0	5	0	5	0	5	0	5

To Coda \oplus

E/A Dmaj7/E E/A Dmaj7/E E/A

Dream-ing the dreams. I've dreamed, . my friend. - Lov-ing the love _ I love _ to

0	0	0	2	2	1	1	0	5	0	5	0	5	0	5	0	5	0	5	0	5	0	5
0	1	1	2	2	1	1	0	5	0	5	0	5	0	5	0	5	0	5	0	5	0	5

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Put to - geth - er a one man band. Take it walk -

(2) 3 3 1 3 | 2 3 2 1 3 1 2 | 3 2 3 1

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

in' on down the street. Have a one man pa - rade..

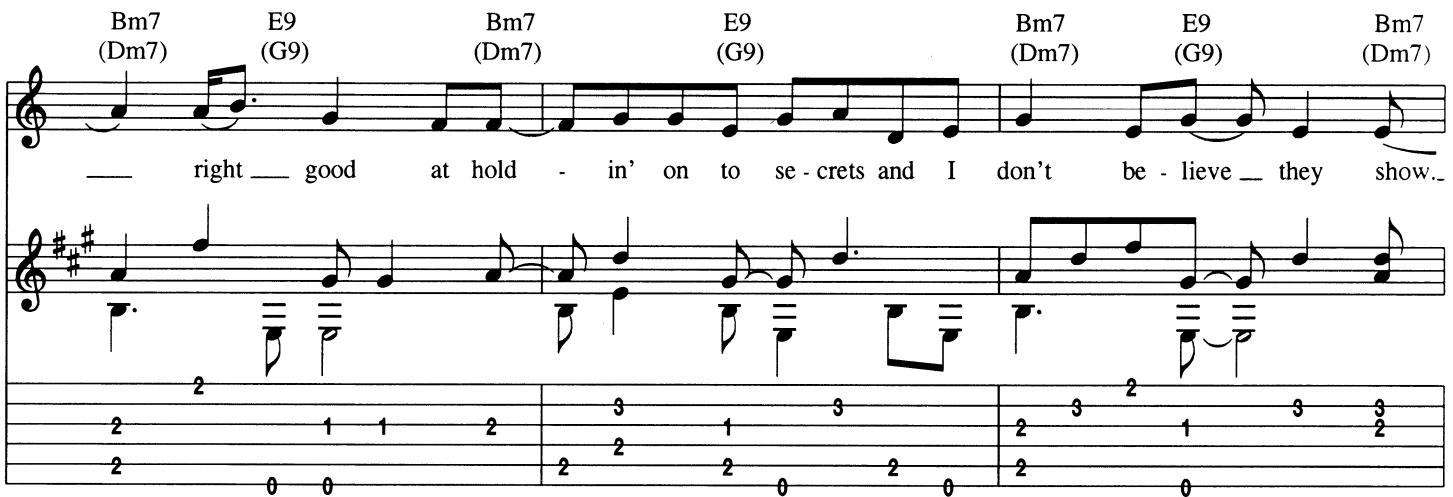
2 3 2 1 3 2 | 3 2 1 3 0 | 2 3 0 2 2 0

A (C) Em9 (Gm9) A (C) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

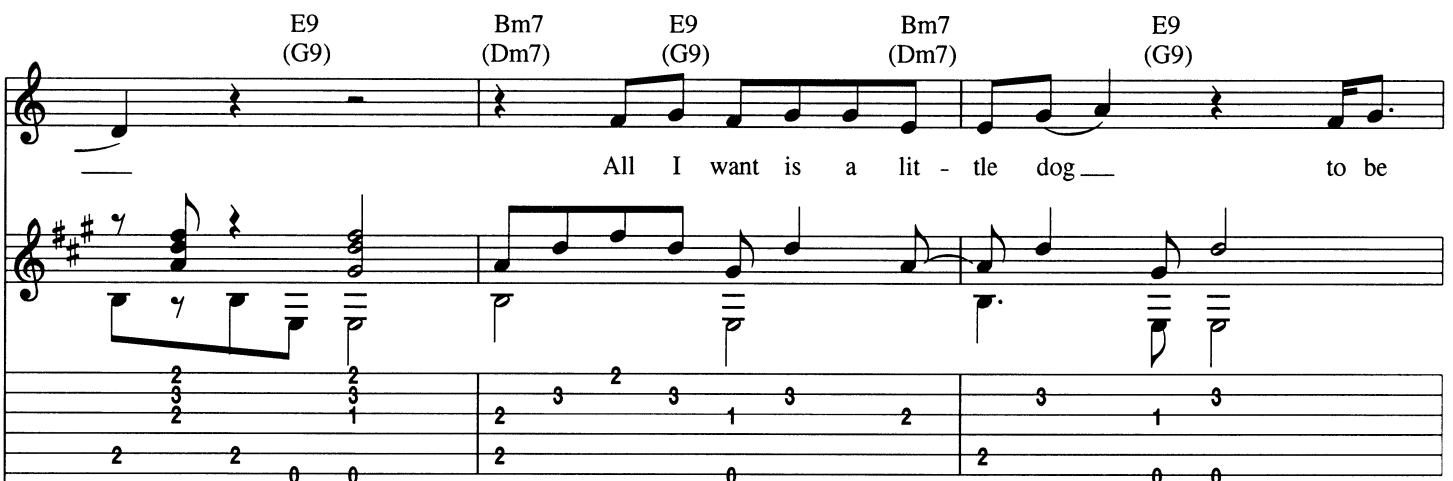
No - bod - y needs_ to _ know, _ 'cause I'm

(0) 0 2 2 0 | 2 3 0 2 0 | 2 5 4 3

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)



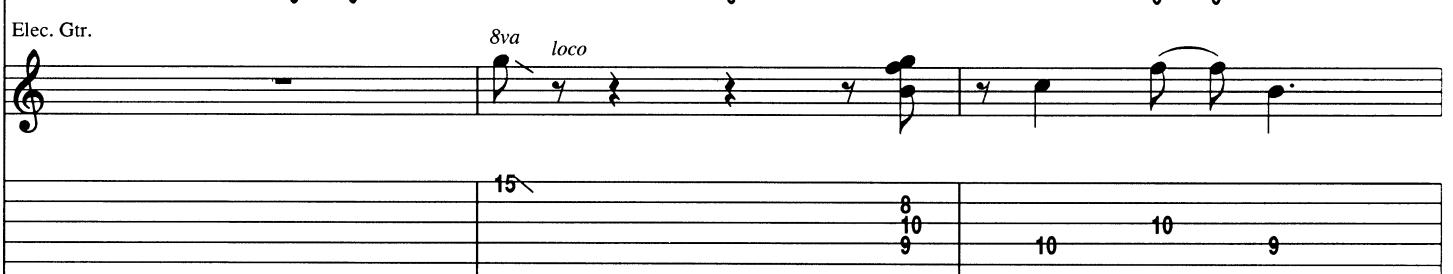
E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)



Elec. Gtr.

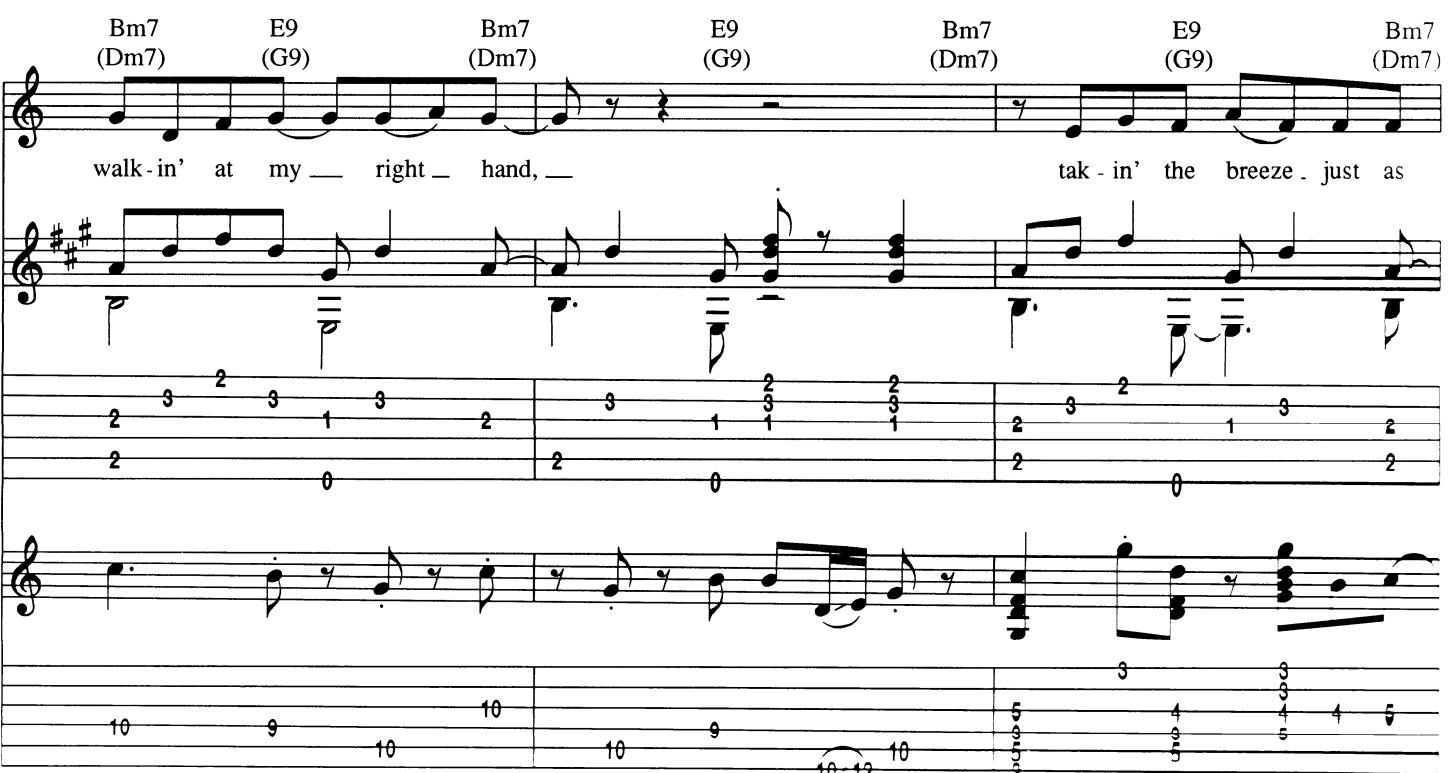
8va loco

15



Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

walk - in' at my — right - hand, — tak - in' the breeze . just as



E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

free as you please, - may - be check-in' out oc - ca - sion - al gar - bage can.

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk- in' 'bout a one man dog, _____ y'all, _____ no - bod - y's friend _ but mine..

A (C) Dm7 (Fm7) G7 (B♭7) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Hey, now you can say ___ that he's look - in' kind of funk - y, but I

2 5 4 0 3 3 3 2 3 1 3 2 3 1 2 0 0 0 0

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) G♯7sus4 (B7sus4) G♯7 (B7)

do be - lieve he suits me just fine. ___ We were off ___ the road ___ a - gain.
 Backups: (Ah! ___)

3 2 1 3 2 0 3 1 4 6 4 4

5 4 4 5 5 4

C#m7
 (Em7) F#7sus4
 (A7sus4) F#7
 (A7)

I was won - der - ing what to do. Ah but

(Ah.)

4 4 4 4 4 4 | 4 2 4 3 | 2

9 7 8 8/10 8 7 9 | 6 6 6

Sheet music for "Hallelujah, I'm Not Worth Your Love" featuring vocal, piano, and bass parts. The vocal part includes lyrics and chords: Bm7 (Dm7), G9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9), and Bm7 (Dm7). The piano part shows a rhythmic pattern with eighth and sixteenth notes. The bass part provides harmonic support with various notes and rests.

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

blues. Hey, now (Hey, now.)

I was look-in' for my walk-in' cane, —

(2) 3 2 2 3 3 1 1 1 | 2 3 2 1 1 2 | 3 2 3 1 2 2 | 3 2 2 0 0 2 | 3 2 2 0 0 2 |

E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

ty - in' on my high-way shoes, —

think - in' 'bout a one man pa -

2 3 2 0 2 | 2 3 2 0 2 | 2 3 0 2 0 2 | 5 6 5 4 5 6 4 5 |

Em9
(Gm9) Em7
(Gm7) A
(C) Dm7
(Fm7) G7
(B♭7)

rade, y'all, _ no - bod - y, no - bod - y, no - bod - y, no - bod - y. Hey!
(No - bod - y,)

Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9)

I'm right good at hold - in' on, hold - in' on, hold

3

2 3 2 3 0 0 0

2 1 2 3 1 3 2

2 0 2 0 0 0 2

5 3 4 5 3 4 5 3 4 5

4 5 4 5 4 5 4 5 4 5

Music score for 'Han-a-lei' featuring vocal and guitar parts. The vocal part includes lyrics and chords: Bm7 (Dm7), E9 (G9), Bm7 (Dm7), G9 (G9), Bm7 (Dm7), E9 (G9). The guitar part shows fingerings and strumming patterns for both hands.

Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9)

sure 'nough. - Lis - ten here,
 (It's rain - ing, Han - a - lei.) been rain - ing
 (It's rain -

The musical score consists of four staves. The top two staves are for the voice, with lyrics and chords indicated above the notes. The third staff is for a guitar, showing a three-chord progression (Bm7, E9, Bm7) with fingerings (3, 1, 3; 1, 3; 2, 1, 1, 3, 2) and a 0, 0, 0, 2 pattern. The bottom staff is for another guitar, showing a three-chord progression (Bm7, E9, Bm7) with fingerings (5, 5, 4, 4, 5; 5, 4, 4, 4; 5, 5, 4, 4, 5) and a 5, 5, 4, 4, 5 pattern.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

buck - ets. — in, Han - a - lei.) Road is cov - ered, (It's rain - in')

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk - in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -

A (C) G7sus4 (B \flat sus4) G7 (B \flat 7) Bm7 (Dm7) E7 (G7) Bm7 (Dm7) E9 (G9)

- y, no - bod - y. Hey! I'm right good at hold - - in' on.
 (Woah, _____ hold - - in' on.)

2 5 4 | 2 3 0 | 2 1 3 | 2 0 0 | 2 2 | 3

6 8 6 5 | 5 6 4 5 | 5 5 | 5 4 | 5 7 5

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

Hold - in' on, _____ hold - in' on. _____
 (Hold - in' on, _____ hold - in' on. _____)

2 3 1 3 2 | 3 2 3 | 2 3 2 3 | 2 0 2 | 0 2

5 3 4 4 5 | 3 4 | 5 7 5

E9
 (G9) Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9)

La

N.C.

w/ ad lib. vocal

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) (G9) E9 Bm7 (Dm7)

— la la la la — la la la —

3 3 2 3 1 3 2 3 1 3 2 3 1 3 2

2 0 0 2 0 0 2 0 0 2 0 0 2

8va ——————, *loco*

20 17 20 18 4 5 5 4 4 5 4 4 5 5 4 4 4 5

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

— la la la la — la la la. No - bod - y.

— la la la la — la la la —)

3 1 2 5 4 5 2 5 4 8

(2) 2 0 2 0 0 0

4 4 7 4 5 5 4 5 4 5 5 4 4 4

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

no bod - y, no - bod - y, (La no - bod - y has faith. - Woah! -

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

(2) 3 1 3 3 3 3 3 3 2 2 2

E9
 (G9) Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7) E9
 (G9) Bm7
 (Dm7)

Woah! _____

(2) 2 2 2 2 2 2

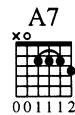
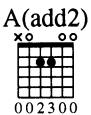
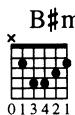
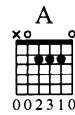
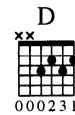
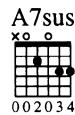
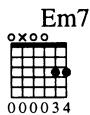
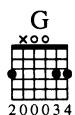
5 4 4 5 3 4 5 3 3

6 7 5 7 5 5 4 4 5

Fade

Sweet Baby James

Words and Music by James Taylor



A Intro $\text{♩} = 143$

G Em7 A7sus

* Play bass notes with thumb, strum chords with index finger

B Verse

D A G F#m

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His horse and his cat - tle are his on - ly com - pan -
 So was the turn - pike from Stock - bridge to Bos -

The musical score consists of three staves. The top staff is a melody line in G major with lyrics. The middle staff is a harmonic line with chords. The bottom staff is a guitar tablature with a 4/4 time signature. The melody starts in Bm, moves to G, and then to D. The lyrics describe a horse and cattle turning onto a turnpike from Stockbridge to Boston. The harmonic line provides a harmonic foundation, and the guitar tablature shows the chords being played on the guitar strings.

Strumming simile

F♯m

sleeps in the can - yons,
count of that frost - ing,
with wait- ing ten miles
for be- hind sum- mer me,
his pas - and

A Em7 A A(add2)

- tures to change. _____
ten thou - sand more ___ to go. _____

A G A7

There's And as ____ the moon _ ris - es, he sits by his fire. _
a song ____ that they ____ sing when they take to the

D Bm G D

high - way, a think - in' ____ a - bout wom - en ____ and glass - es of ____ beer.
a song ____ that they sing ____ when they take to ____ the sea.

A G A7sus

And clos - ing his eyes as the do - gies in re - tire,
 A song — that they — sing of their home — in the sky.

0 2 2 0 2 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

2 2 2 2 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

D Bm G D(add2)

He sings out a song — which is — soft but it's clear, —
 May - be you can be - lieve it if it helps you to sleep, —

0 3 3 3 | 4 3 4 4 | 0 0 0 0 | 3 0 3 0

2 2 2 2 | 2 4 4 4 | 0 0 0 0 | 0 0 0 0

D Bm E A7sus

— as if may - be some - one — could — hear. —
 — but sing - ing works just — fine — for me. —

0 2 5 2 | 3 2 3 2 | 0 0 0 0 | 0 0 0 0

3 2 3 2 | 4 4 4 4 | 1 1 1 1 | 0 0 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A7

C Chorus
D

So — } Good - night, — you

G A7sus D Bm

moon - light la - dies. Rock - a - bye

G D Bm

sweet ba - by James. Deep greens and blues.

A musical score for a solo voice. The key signature is G major (one sharp). The lyrics are: "are the col - ors I choose. Won't you let me ___ go - down -". The chords are G, D, and Bm7. The vocal line consists of eighth and sixteenth notes, with a fermata over the last note of the phrase.

A musical score for piano. The top staff is in treble clef, G major (two sharps), and common time. It features a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It features a harmonic bass line with quarter notes. The piano dynamic is marked as piano (p).

A musical score for 'Rock-a-Bye Baby' on a staff with a treble clef and a key signature of two sharps. The score includes the following chords and lyrics:

- Chord: E7 (two eighth notes)
- Lyrics: in my
- Chord: Asus (two eighth notes)
- Lyrics: dreams? -
- Chord: A (three eighth notes)
- Lyrics: And
- Chord: G (two eighth notes)
- Lyrics: rock - a - - bye __ sweet -

A musical score for piano, page 10, measures 11-12. The score is in common time, with a treble clef and one sharp in the key signature. The left hand plays sustained notes on the first beat of each measure. The right hand plays a sixteenth-note pattern: a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note. The dynamic is marked as forte (f). The page number 10 is at the bottom right.

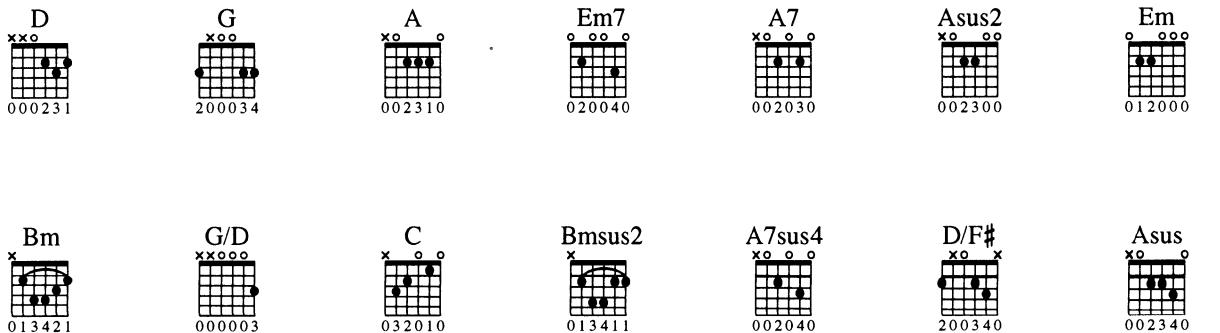
3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 0

Musical score for 'Baba Yaga' in G major. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 'D' ending. The lyrics 'ba - by James.' are written below the notes. The second staff starts with a bass clef and a '1.' ending, followed by a '2.' ending. The lyrics 'Now the' are written below the notes. The score includes various rests and a fermata over the second staff.

A musical score for piano, page 10, measures 11-12. The score is in common time with a key signature of two sharps. The piano part is split into two staves. The left hand plays sustained notes on the A sharp and C notes. The right hand plays eighth and sixteenth note patterns, including a grace note and a sixteenth-note cluster. The dynamic is marked as forte (f). Measures 11 and 12 are separated by a vertical bar line.

You Can Close Your Eyes

Words and Music by James Taylor

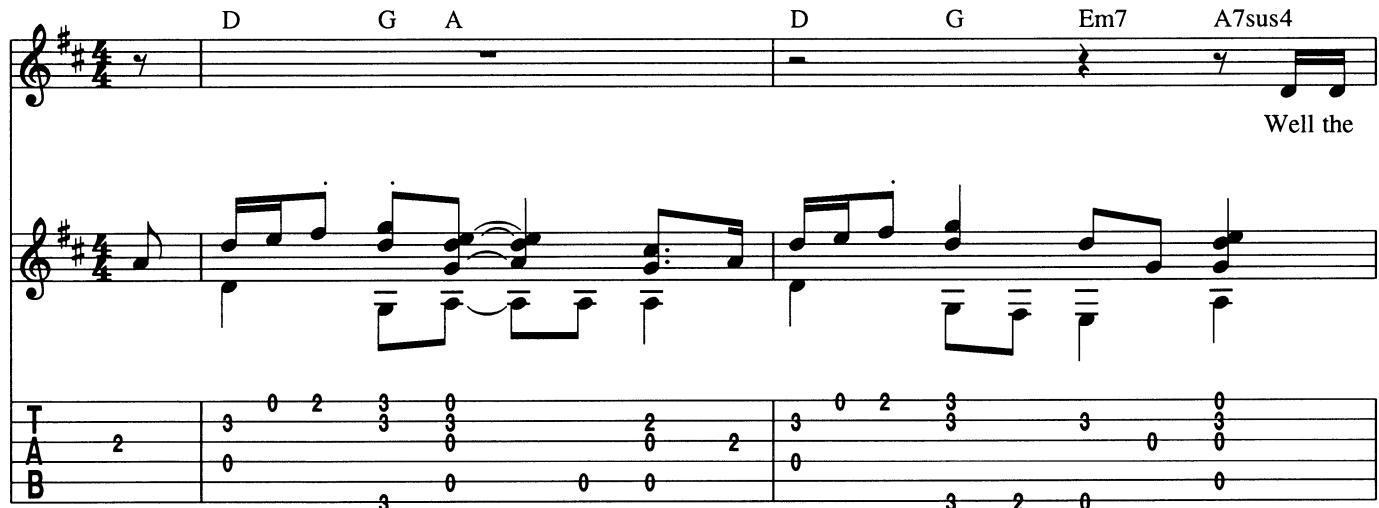


Chord diagrams for You Can Close Your Eyes:

- D: x x o
0 0 0 2 3 1
- G: x x o o
2 0 0 0 3 4
- A: x o o o
0 0 2 3 1 0
- Em7: o o o o
0 2 0 0 4 0
- A7: x o o o
0 0 2 0 3 0
- Asus2: x o o o
0 0 2 3 0 0
- Em: o o o o
0 1 2 0 0 0
- Bm: x o o o o
0 1 3 4 2 1
- G/D: x x o o o
0 0 0 0 0 3
- C: x o o o
0 3 2 0 1 0
- Bmsus2: x o o o
0 1 3 4 1 1
- A7sus4: x o o o
0 0 2 0 4 0
- D/F#: x o o x
2 0 0 3 4 0
- Asus: x o o o
0 0 2 3 4 0

Intro

$\text{♩} = 70$

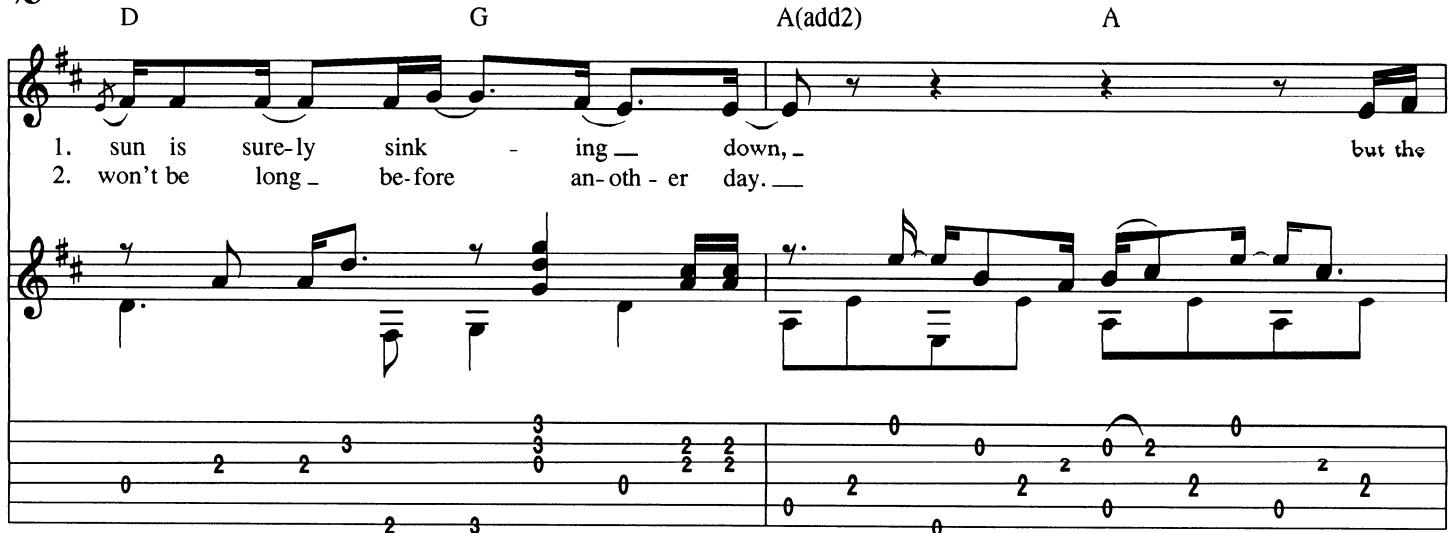


Well the

Music score for the intro:

- Key: G major (F# in the bass staff)
- Time: 4/4
- Chords: D, G, A, D, G, Em7, A7sus4
- Instrument: Acoustic guitar

Verse



1. sun is sure-ly sink - ing - down, - but the
2. won't be long - be-fore an-oth - er day. -

Music score for the verse:

- Key: G major (F# in the bass staff)
- Time: 4/4
- Chords: D, G, A(add2), A
- Instrument: Acoustic guitar

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Em Bm A G Em7 A7sus4

moon is slow - ly ris - ing, —
We gon - na have a good time, — so and

D G Asus2 A

this old world must still be spin-ning a - round.
no one's gon - na take that time a - way. And

Em Bm A G/D G Em9 A D

I still as love you. —
You can stay as long as you like. — } so

Chorus

G Em7 A7sus4 A C G

close your eyes. You can close your eyes. It's all right.

(close your eyes.)

3 0 2 2 0 0 | 3 (3) (3) 2 3 0 2

Bm(sus2)

Bm

Em7

A7sus4

A7

I don't know no love songs and

2 2 2 3 2 3 | 0 0 3 3 2 2 2 2

C

G

Bm(sus2)

Bm

I can't sing the blues an y - more. But

0 0 0 0 | 2 2 4 2 4 2 2 2 2

Em7 D/F# G Em7 D/F# G A

To Coda ⊕ D.S. al Coda

Bm(sus2) Bm Em D/F# G Em7 A7sus4 A7

gone.. It

* two guitars arranged for one

⊕ *Coda*

Acous. Gtr. 1

7 9 7 7 8 10 10 | 7 8 10 7 7 10 9 | 7 8 10 7 10 9 | 10 9 10

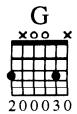
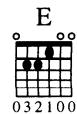
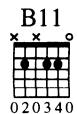
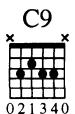
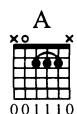
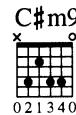
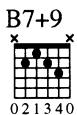
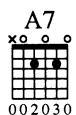
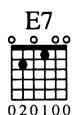
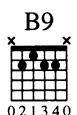
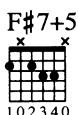
Em7 D/F# G Em A7sus4 A D G A7sus4 A7 D G A D

Acous. Gtr. 2

0 2 3 0 3 2 | 0 2 4 0 0 2 | 0 2 4 0 2 2 0 2 0

Steamroller (a.k.a. Steamroller Blues)

Words and Music by James Taylor



Capo III

Intro

♩ = 66

F#7+5 B9 E7

Well, I'm a steam-roll - er, babe. —

A7

I'mbound to roll all o - ver you. —

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E7#9*

A7

Yes, I'm a steam - roll-er, now ba - by.

* implied

E7

I'm bound to roll all o - ver you. —

B7#9

I'm gon - n in - ject your soul — with

A D/E A7 E7

some - sweet rock and roll — and shoot you full of — rhy - thm and — blues..

C Verse

E F#7 B9 B+7(#9)* E7

Well, I'm a ce - ment mix - er,

3 2 0 2 0 0 2 4 0 5 0 5 4 5 0

2 0 2 1 2 0 2 0 2 4 0 5 0 5 4 5 0

* implied

A7 E7 G A E

a churn-ing urn of burn-ing funk._

0 2 4 4 5 0 4 0 0 0 1 0 2 0 2 0 0

2 0 4 0 5 0 0 0 0 0 3 0 2 0 2 0 0

E7 G A E E7#9* A D/E A7

Yes, I'm a ce - ment mix - er for you, babe, _

1 0 3 0 2 0 1 0 2 0 0 2 0 0 2 0 0

2 0 3 4 4 5 0 4 0 5 0 0 0 0 0 0 0

* implied

A D/E A G 4 A G E7 hm!

a churn - ing urn ____ of burn-ing funk,

2 3 2 0 2 0 2 0 0 2 0 0 2 0 0 2 0 0

0 1 0 3 4 0 1 2 0 2 0 2 0 0 2 0 0

1/2 ↑

B7+9 4 3

Well, I'm a dem-o - li-tion der - by, — yeah, —

0 1 /3 3 3 3 3 3 2 0 2 1 2 1 2 2 0 2 2 2 0

A7 E7 C#m9 F#+7 B9

a heft-y hunk of steam-ing junk. — Woah, woah, — woah, woah,

2 3 5 3 2 0 1 4 4 3 0 2 0 0 4 4 3 0 3 2 0

E7 (G7) * B7+9 (D7+9) E7 (G7) A7 (C7)

E Solo

Woah..
Backups: (No, no, babe..)

1/4

0 1 3 2 2 0 0 1 2 2 2 4 4 5 0 0 2 0 0 4 2 2 2 0

Elec. Gtr. 2 (w/o capo)

full full full

1/2

5 7 7 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7

* Chord symbols in parentheses are for Elec. Gtr. 2 analysis

E7
(G7)

1/4

2 2 4 4 5 5 4 4 | 2 2 0 2 0 2 0 2 | 3 2

full full full -1/2 full full | 1/2 1/2 1/2

7 7 7 7 7 7 5 7 | 7 9 9 9 7 8 10 | 9 8

A7
(C7)

2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 1

full 1/2 full | 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 10

E7
(G7)

2 2 4 0 1 2 0 2 | 2 0 0 0 0 1 2

1/2 1/2 full full 1/2 | 8 10 8 10 12 11 10 8 10 10 8 10 12 12 10 8 8 10 8 10 9 7

B7
(D7)

A7
(C7)

E7
(G7)

B7+9
(D7+9)

Verse

E7
(G7)

A7
(C7)

Now, I'm a na-palm bomb, babe, - just guar-an-tee'd to blow your mind.

E7
(G7)

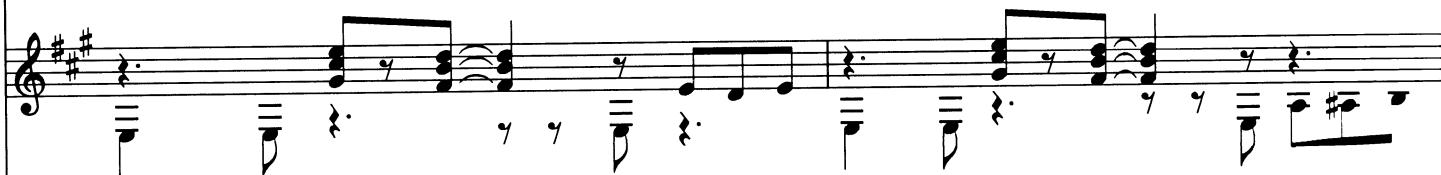
Yeah, I'm a

A7
(C7)

na - palm bomb - for you, ba - by, — whoa, — guar-an - teed, — just so

E7
(G7)

guar-an - teed __ to blow your mind, yeah. __



B7+9
(D7+9)

A7
(C7)

And if I can't have your love for my own __ now, __ sweet child, won't be noth-ing left be - hind..



1/4

8va



Free Time

E7
(G7)

C♯m9
(Em9)

F♯+7
(A+7)

B11
(D11)

It seems how late - ly, babe, — got a bad case of steam - roll-er blues. —

Guitar tablature (bottom):

0	4	4	3	3	0	2	2	0	2	2	1
1	0	0	4	2	2	1	2	1	2	1	1
9	11	12									
10											

E7
(G7)

Guitar tablature (middle):

0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0

Guitar tablature (bottom):

5	5	5	3	5	5	3	5	5	3	5	5	4	3	5		
5	3	5	5	3	5	5	3	5	5	3	5	5	4	3	2	5